

CONNECTICUT ARCHITECT

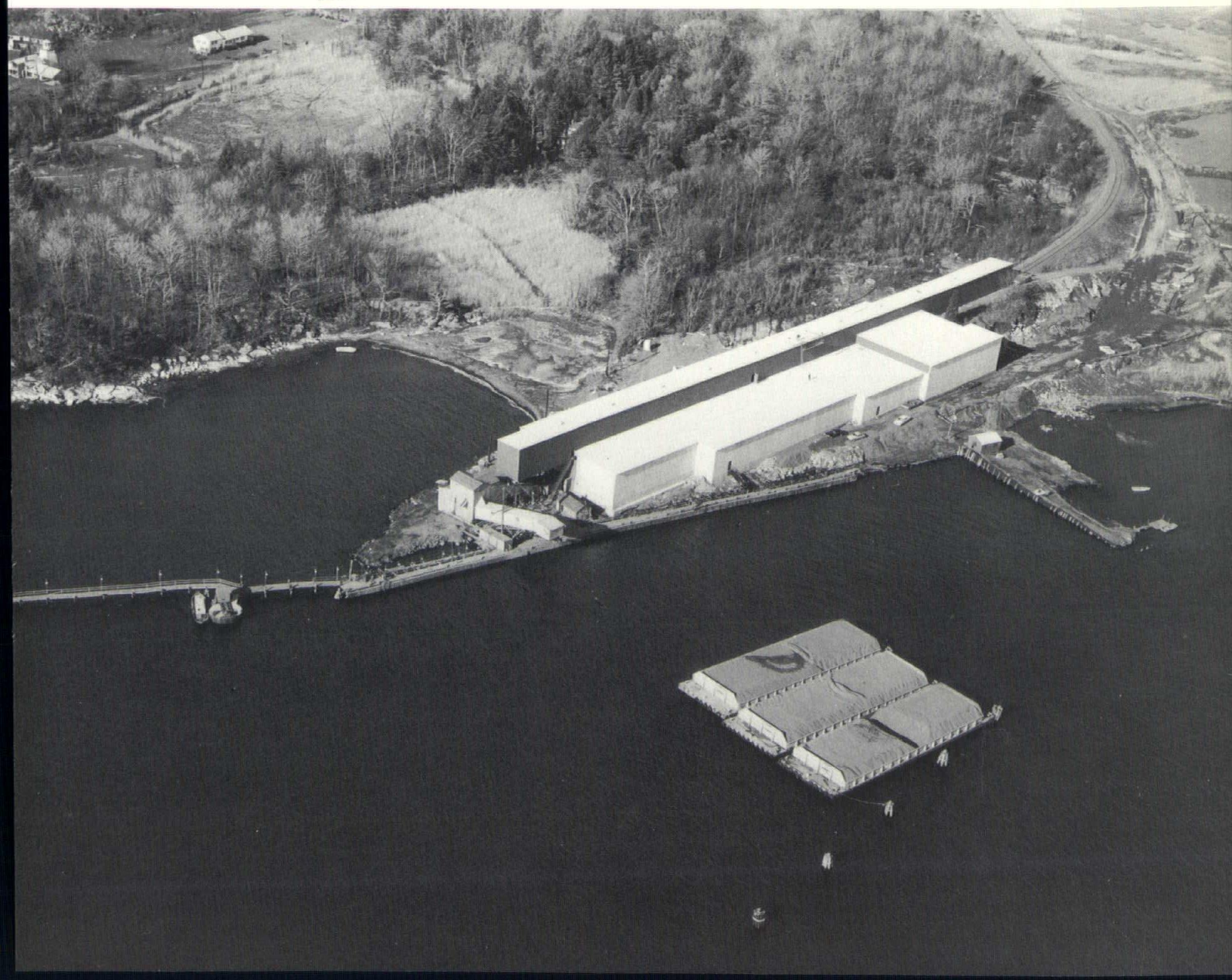
SEVENTY-FIVE CENTS

MAY-JUNE 1972

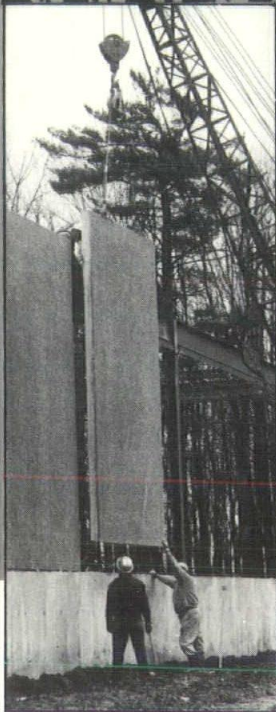
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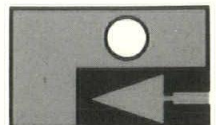
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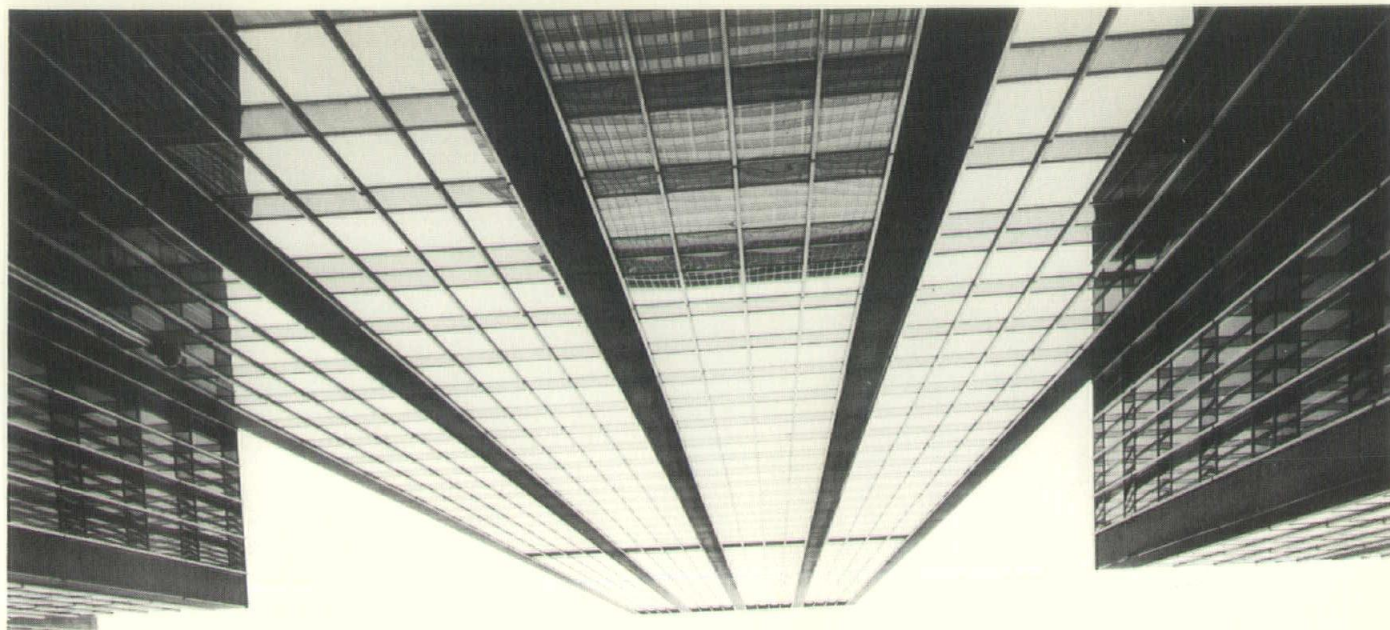
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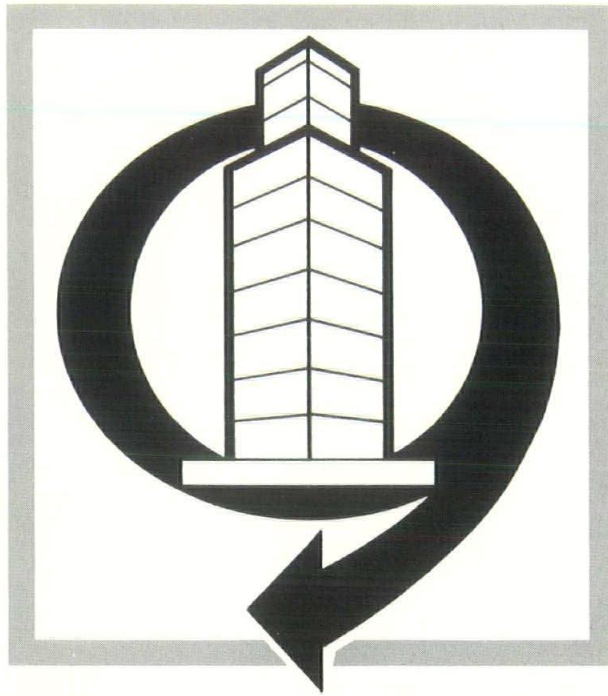


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Publisher's Uneasy Chair

The environment is more and more in the news. Even though it has been around for a long time, and people have been desecrating it most of this time, it's only recently that anyone noticed.

At first, just about everyone climbed on the environmental protection bandwagon. Now, some folks are dropping off. Protecting the environment, it seems, is great — except when doing so conflicts with someone's personal prerogatives. We talked with a citizen recently who was all for saving the wetlands because it was a great thing for the public good, so he said at the time. Later, when he wanted to fill in "just a little old bitty piece of worthless marsh" — and was blocked by the law written for the general good — he screamed bloody murder about his "personal rights" and "how un-American it is to tell a man what he can or cannot do with his own property."

Even the Highway Bureau of Connecticut's Department of Transportation is a bit of a cut-up as far as the environment is concerned. Technical expediency

sometimes overrides the public (which pays the bills), when it comes to getting things done. Take the nice, neat bridge over the East River on Route 1 at the Guilford-Madison line. Citizens of both towns protested its design and siting at public hearings. They came in great numbers and were listened to politely. With equal grace, no attention was paid to what they said. And the neatly filled in marshland was, we are told, a small price to pay for the nice bridge. That's progress.

Like gypsy moths, mansard roofs seem to be invading Connecticut. Gas stations, shopping plazas, homes, and old square store fronts are being mansarded to a point of saturation. Some do not even bother to mansard all the way around. They leave unmansarded the backs of roofs and expose the false front framing structure, reminding one of old, western, mining-town architecture. This front-for-show technique spills over to other structures. There are cedar shingle front roof sections with asphalt in the rear, brick-faced front and sides with concrete block derrieres, and aluminum siding "Colonial" fronts and

tarpaper backs. This saves on costs and, of course, no one who counts ever pays attention to the rear of buildings.

Seldom can a bi-monthly publication score a "first," because timeliness works against it. However, *Connecticut Architect* was first to feature Bruce Arneill's "Tree House" in Wilmington, Vermont. Since then it was the subject of a lead article in the New Haven Register, and it is in *American Home*. Further, it is an award winner, as reported elsewhere in this issue.

In addition to a story about architect Arneill's new New Haven office, this issue of *Connecticut Architect* contains a feature about The New Haven Trap Rock Company, which under the leadership of its chairman and chief executive officer, Robert S. Reigeluth, and president, Joseph B. Kittredge, is doing things to protect and improve the environment. There is a report of a low-income public housing project, Sheffield Manor, and recognition received by three of Connecticut's outstanding architects for their work, and Bob Mutrux has written about cathedrals. □



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CONNECTICUT ARCHITECT

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VOLUME 8, NUMBER 3

MAY-JUNE 1972

FRONT COVER: New Haven Trap Rock's new environmental protection structure at Juniper Point in Pine Orchard is crisp, clean and functional. Loaded scows in right foreground await tug to tow them outbound. See page 8.

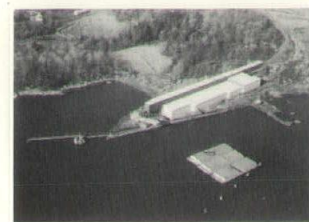


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PHOTO AND ART CREDITS: Front cover and pages 8-12, Earl Colter; page 6, The Center for the Study of Democratic Institutions; page 7, (Mr. McNulty) Ing-John, (Mr. Miller) Alburtus, Yale News Service; page 10, cross section, Jacobson; page 11, landscape plan, J. L. Skerritt, Jr.; pages 13-14, Bill Maris; pages 15-16, Jack Stock; page 22, King; page 26, University of Connecticut.

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How to Build a Cathedral

Robert H. Mutrux, AIA

It isn't hard to build a cathedral. But it's better to do it when you're unemployed or retired, because it can take up a lot of your time.

The first thing you must do is to find a nice, congenial Bishop. This man will help you over many of the rough spots, such as paying small bills as they come along, and giving advice in general. It's good to find one who wants to build a cathedral as much as you do. If there isn't one living in your block, you can find the nearest one in the yellow pages.

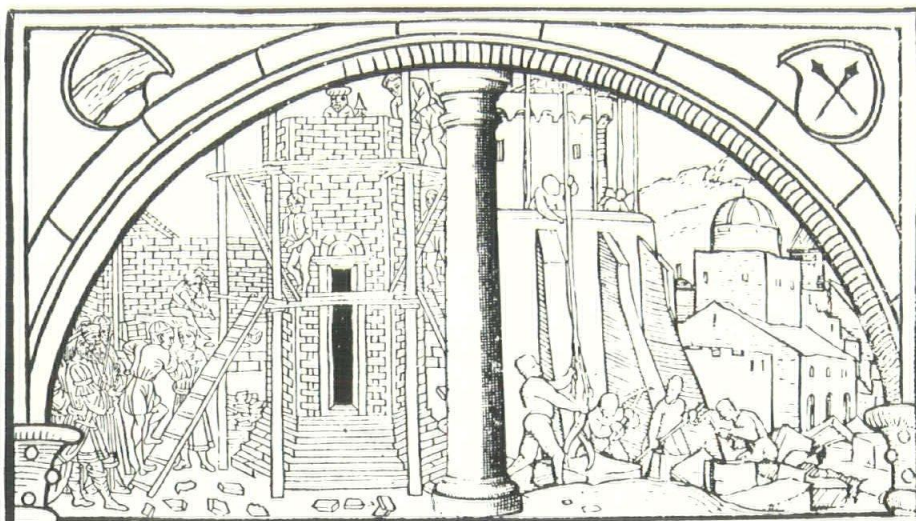
Now it is important, too, to find a suitable piece of land. If the land you find already has a house or a hotel on it, you must arrange to have it removed, or do it yourself. This, of course, takes time. It's best to find a piece of land with no buildings on it, and it must be good and solid.

The Bishop, if he is the right sort, will help you buy it. This may be the first test whether you have selected the right Bishop.

Some people feel that one must have had previous experience in order to build a cathedral, but this is not strictly true. A baby is much more complicated than any cathedral, and people make babies all the time without previous experience.

But you must have patience (and you may as well learn at the start that this is one thing the Bishop will not provide).

The next thing is to make a floor plan. This does not have to be the same size as the building; it can be done on just a small piece of paper, so that it is easier to erase if you make a mistake. Most of the big cathedrals were made from very small plans just like yours.



All you have to do for the right plan is to make it big enough to hold all the people you want inside at one time, and to keep it from leaking.

You do not have to worry about heating, or air-conditioning or even plumbing. None of the great cathedrals has any of these things. Instead of all those pipes showing, and those ugly banging radiators, you have atmosphere, the thing which makes it different from a garage or an airplane hangar or a discotheque.

Now that you have decided on the right size and shape, you are ready to start building. First dig a trench about four feet deep along the bottom of the wall. Don't let the neighbors take away any of the dirt that piles up; you will need it yourself later on for "backfill." Then you fill the bottom of this trench with concrete. This is called a "footing." If you like, you can use large flat stones instead, but be sure to place them carefully on top of each other, not alongside, otherwise they may slip out of place.

Now pour concrete on top of the footing up to the level of the ground. This is called a foundation, and is the reason for the well-known hymn, "How Firm a Foundation." This may take you well into the night, but remember, patience is the key to success.

By this time the Bishop is probably asking you how you are getting along and telling you that he has ordered a marble altar. This is the time to be really patient.

Now if there is any stone left where you got that first load, get some more. Get all you can, but leave the round boulders. Take only those with two flat sides. If there are no more flat stones available, it's time to have a heart-to-heart with the Bishop. There is always the possibility that the Bishop knows someone in the stone game, in which case you are in business, at least until you get to the roof.

If not, try bricks, concrete, steel, wood, even plastic. There are no hard and fast rules, and besides, the building department stands

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Architects Granbery, McNulty, Miller Elected Fellows

Three prominent Connecticut architects were among seventy-nine members of the American Institute of Architects elected to its College of Fellows, a lifetime honor "bestowed for outstanding contribution to the profession."

E. Carleton Granbery, Jr., New Haven; Carrell S. McNulty, Jr., Stamford; and Henry Forster Miller, New Haven, were recognized during formal investiture ceremonies on May 8 at the national AIA convention in Houston, Texas.

Mr. Granbery, whose work has been featured in past issues of *Connecticut Architect*, is a resident of Guilford. While his practice covers the full range of architecture, he is noted specially for his

country. Other Granbery designed schools include the Melissa Jones Elementary School in North Guilford, and the Abraham Baldwin Middle School in Guilford.

Also in 1960, Mr. Granbery undertook extensive research in connection with New Haven's first housing project for the elderly during the Lee administration. The report of his findings, which contained extensive criteria to be used in designing for the elderly, has become a standard reference work in the field. He is the architect of Winslow-Celentano Park (*Connecticut Architect*, March-April 1966) and Newhall Gardens, elderly housing projects in New Haven.

Mr. Granbery's work in residen-

Chapter of the American Institute of Architects, Boston Arts Festival, New York State Association of Architects, and the American Federation of the Arts.

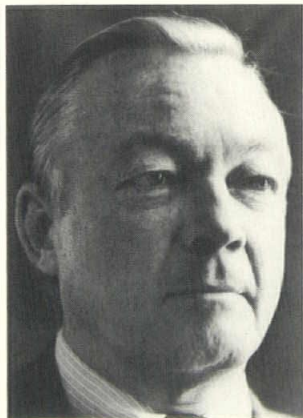
As chairman of the Mayor's Committee on Urban Beautification from 1967 to 1969, Mr. Granbery was instrumental in launching New Haven's first campaign to combat air and water pollution. From 1958 to 1968 he was a member of the New Haven Citizens Action Committee which stimulated public support for the city's wide ranging development program. In 1968, as a member of the Citizens Committee to Keep Connecticut Clean and Beautiful, he helped to initiate a statewide anti-litter campaign. In 1952 he helped to draft a new building code for New Haven. In his home town of Guilford he has been a member of the Building Code Board of Appeals since 1965.

A registered architect in Vermont since 1959, Mr. Granbery's work in that state includes a number of residences in South Londonderry, Dorset and Stowe, as well as projects for the Stratton Corporation and the Experiment in International Living in Brattleboro.

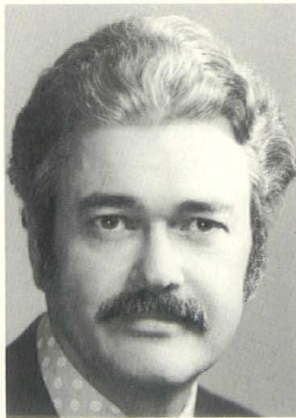
Carrell S. McNulty, Jr., has earned a distinguished reputation for his school building designs and his contributions to the advancement of industrialized housing techniques. He has been associated with SMS Architects, Stamford, for twenty-one years and a partner since 1958.

One of Mr. McNulty's clients, the Ramapo Central School District in Spring Valley, New York, has retained his professional services continuously for the past fourteen years. During this time he has designed twelve new school buildings for the district. Among his many other school building designs

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E. C. Granbery, Jr.



C. S. McNulty, Jr.



H. F. Miller

work in designing school buildings and housing for the elderly.

In 1960 his firm, Carleton Granbery Associates, with the Perkins & Will Partnership, developed the educational and architectural programs for New Haven's thirteen school plants. Two of their schools, the New Foote School and the Quinnipiac K4 School, have been recognized by architects and educators, particularly for their spatial flexibility which has influenced the design of schools throughout the

tial architecture includes the Dr. Stanley Leavy house in New Haven and the Rev. Alanson B. Houghton house in Guilford. Among his other major buildings are the Yale University Press, Christ Church Parish House and Rectory, Edgewood Park Skating Pavilion, and Crown Street Parking Garage, all in New Haven.

Among design awards which have recognized Mr. Granbery's work are those of the Connecticut Building Congress, Connecticut



Juniper Point marine terminal before building construction, showing settling basin system and virgin marsh area.

New Haven Trap Rock Protects the Environment

William Notrella

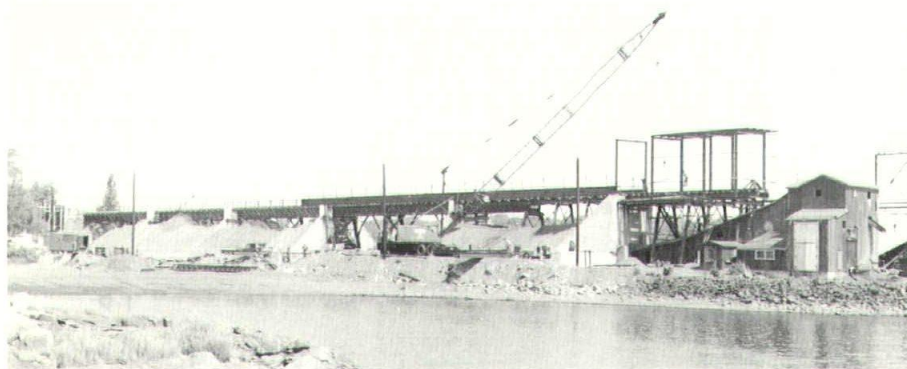
If you drive more than a few minutes on Connecticut or Long Island highways chances are you will be riding on crushed stone produced in one of New Haven Trap Rock Company's stone processing plants. If you cross any major bridge in the state — or near-by states — you can be almost sure

the company's crushed stone is contributing to the structural strength of the bridge's concrete. And, if you enter a commercial building, hospital, church, or school in Connecticut the odds are in favor of finding New Haven Trap Rock construction material in the structure.

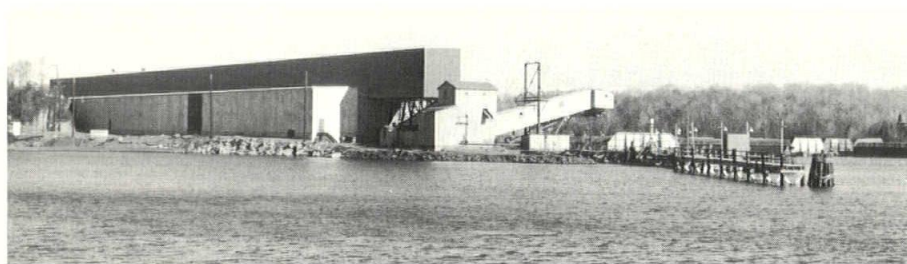
Since 1914 the company has processed well over a hundred million tons of trap rock. In addition to its uses as the aggregate in bituminous concrete (black top) and Portland cement concrete, the stone is used for railroad ballast to stabilize track structure, riprap to protect shores and banks from erosion, and as the "strainer" in filtration and purification systems.

Trap rock is a volcanic bonus. Superheated and belched up from the earth's interior eons ago, and then upended much later in earthquake activity, the stone has a consistent hardness and breaks sharply and irregularly. This gives it the "gripping" quality which makes it an ideal aggregate. East Rock and West Rock in New Haven are excellent examples. West Rock, geologically speaking, is described as "a dolerite sill, intruded into Triassic rocks that are now all eroded away except at the base, where red Triassic sandstones can be seen dipping eastward."

One of New Haven Trap Rock's principal stone production complexes is located in North Branford.



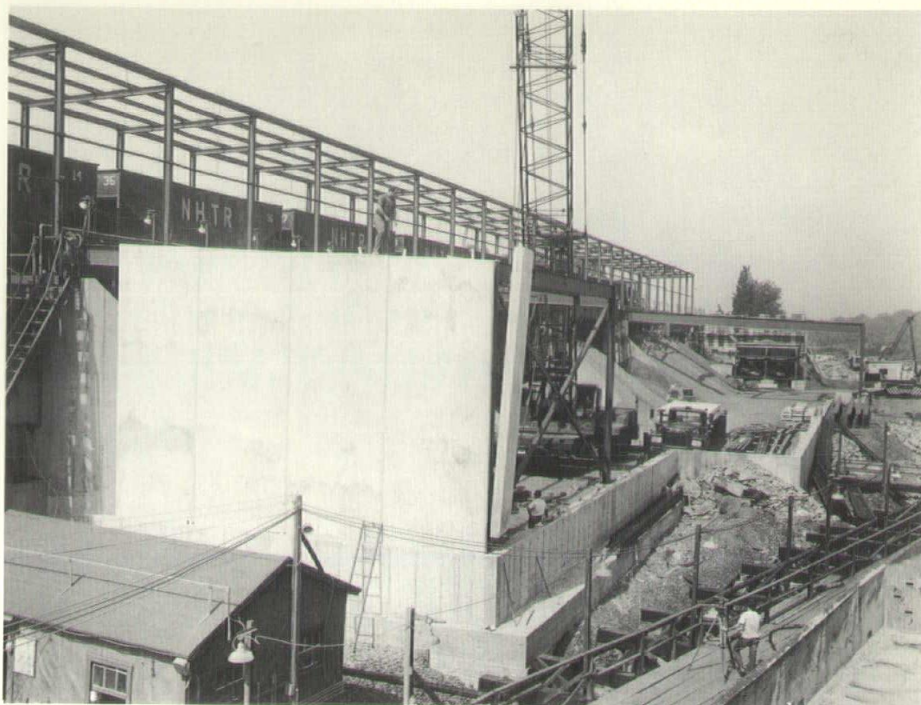
ABOVE: Rail unloading trestle at start of construction, from west. BELOW: Same elevation with building complete.



Stone is quarried from the mile-and-a-quarter long quarry face, then crushed and processed. The finished product, with approximately eighty percent of the dust removed during processing, is shipped out by truck and rail. A major portion of the production of this plant is transported by rail to the company's marine terminal at Juniper Point in the Pine Orchard section of Branford.

The Branford Steam Railroad, owned by the company and described as one of the very few railroads in the country which pays its own way, is 6.2 miles long. Its ten to twelve car trains travel at speeds less than twenty-miles-an-hour under the control of diesel-powered locomotives. Upon arrival at a marshalling yard about a mile from the marine terminal, each train is broken down into smaller units of cars. These units proceed to a trestle at the water's edge. The trestle surmounts storage piles of various commercial sizes of stone from where it is fed into a conveyor and washer system. The entire unloading and storage operation is completely enclosed in an environmental control structure designed by Pfisterer, Tor & Associates.

After being washed, the stone is loaded on deck scows. Tugs take the loaded scows in tows of from one to five boats to receiving ports on the shores of Long Island



Wall panels being installed on foundation, while train unloads on trestle.

Sound and elsewhere. While scow capacity for each load varies with the size of stone, a scow holds approximately 1500 tons of this construction aggregate.

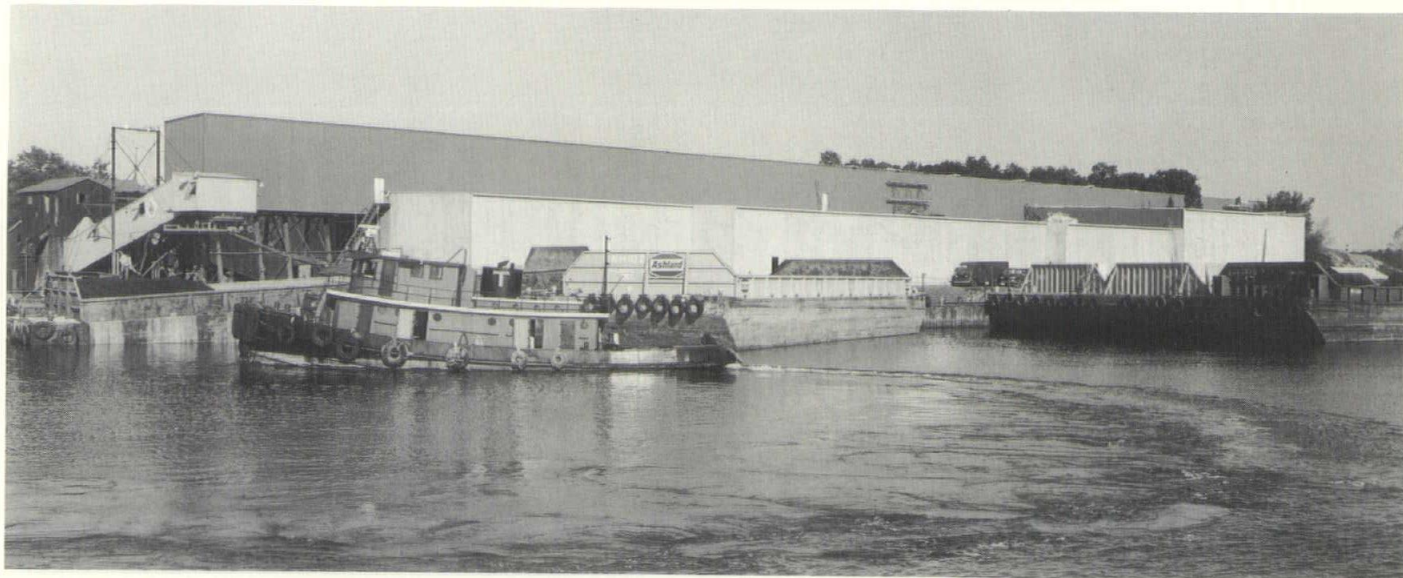
A combination of increased demand for crushed stone and shore-front population build-up, touched off by the fairly recent recognition of the importance of ecological and environmental factors, made it obvious that drastic environmental improvement action had to be taken. The company, which over the years had taken a number of

steps to control noise and dust generated by its operations, realized its obligation to its neighbors and did something about it.

Pfisterer, Tor & Associates was commissioned to design a structure some 400 feet in length to control the noise and dust which neighbors found objectionable. This had to be accomplished by completely enclosing the operation with an esthetically pleasing structure for its imposing location on the waterfront.

In addition, the waterfront loca-

Completed environmental structure from east, with tug turning to pick up tow.



tion dictated the use of materials which would be durable both to high winds and the corrosive effects of salt spray and humidity. An added challenge compounding the design problem was that the marine terminal had to remain in full operation during construction — and construction had to be completed in ninety days.

Because of the extremely short time allowed, the material chosen had to be readily available and promptly fabricated. The design, fabrication and construction not only had to be coordinated carefully, but these three phases had to proceed simultaneously.

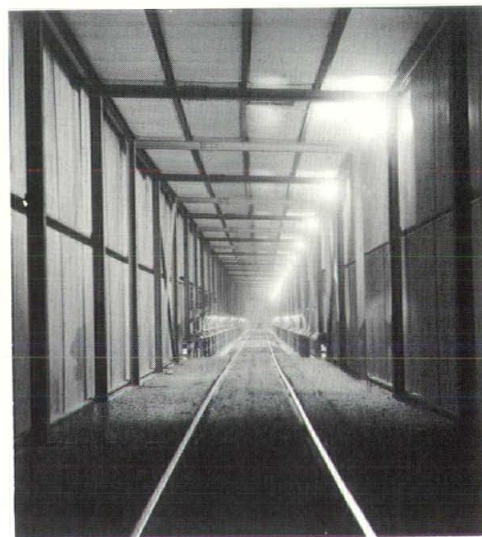
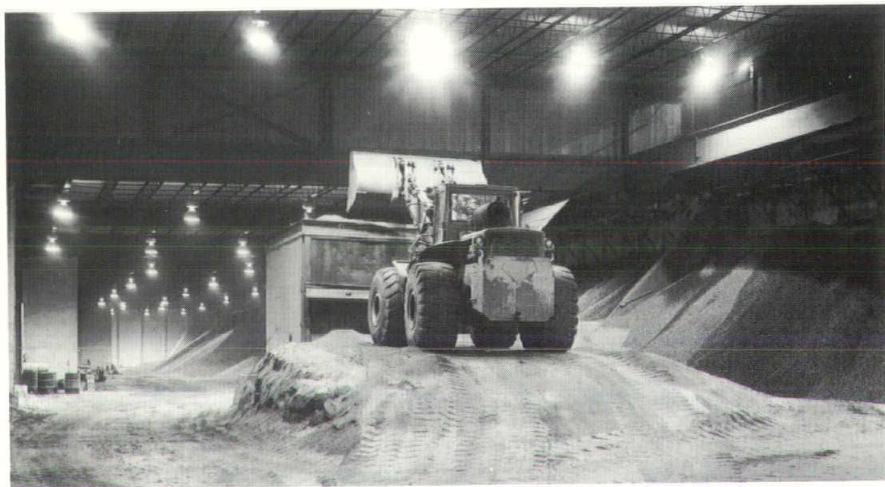
The solution suggested by the engineers was to use a steel frame

structure with precast concrete panel walls for the sides, a Butler deck with clinched seams and insulation for the roof, and Robertson Galbestos with perforated interior and insulation for the vertical walls of the train enclosure. All joints between these materials were sealed carefully to prevent sound emission.

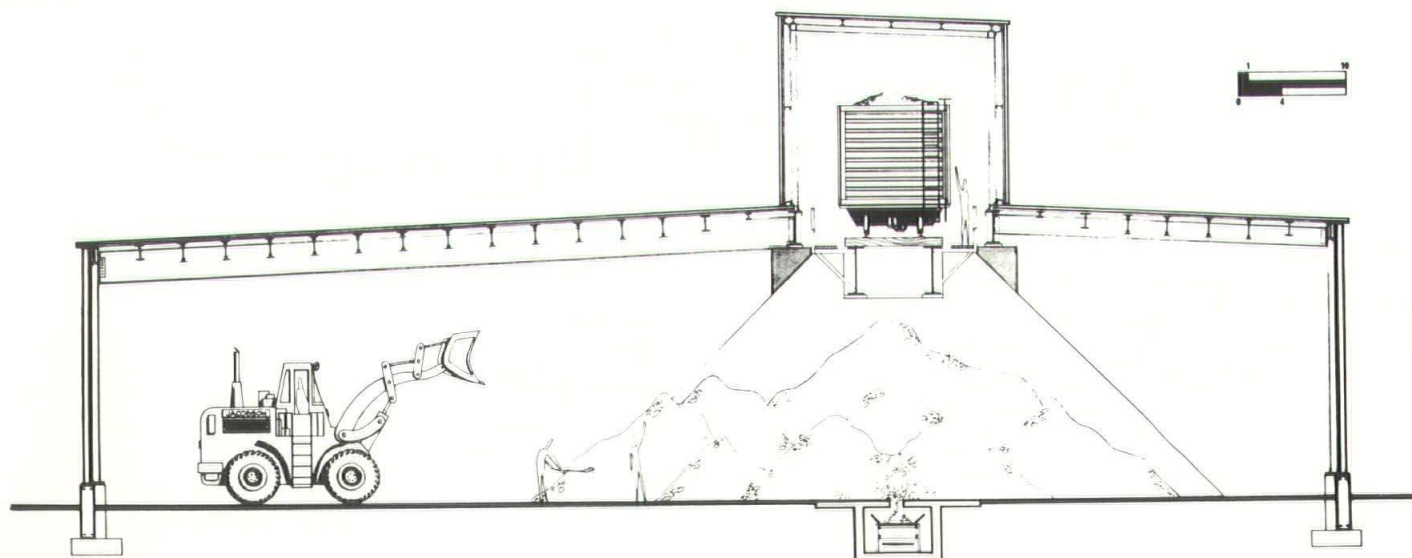
C. W. Blakeslee & Sons, Inc. provided the precast concrete panels which were produced in its new panel fabrication plant in Branford. Standard half-inch crushed trap rock was used as an aggregate and this was processed for Blakeslee in the NHTR North Branford plant. An interesting sidelight is the fact that the Branford Steam Railroad provides a

direct rail connection for the Blakeslee firm to receive or ship materials to any rail terminal in North America.

The foundation presented a special problem because of the wide variations of bearing conditions encountered. A portion of the foundation is rock bearing, while another portion is supported on crushed stone fill material which had been in place for some time. Further, the proximity of a portion of the front of the structure to the water's edge necessitated the use of piling to support this portion of the structure. The constant erosion of the sea would undermine the bearing material for a more conventional spread footing foundation. The existing railroad trestle



ABOVE: Front-end loader fills hopper inside new building's lower levels. RIGHT: Upper level houses trestle to contain noise and dust of unloading operations. BELOW: Cross section shows train, storage piles, and scow loading conveyor.



From an environmental standpoint the wash water flows through the series of settling basins and is released into the harbor in cleaner than original condition. Tests have shown a reduction of suspended solids of from 171 to 127 parts per million, and no change in dissolved solids. They also reveal that the water is clearer when it is released than when it was taken from the harbor (Klett Units of turbidity, in at 10.0 and out at 6.0). The fine particles which are washed from the stone and collected in the settling basin system are contributed to the Town of Branford for its use as sanitary land fill.

A black and white photograph of a large industrial facility, possibly a shipyard or a dock, situated along a body of water. The main building features a complex roofline with several gabled sections. A prominent crane structure, consisting of a tall vertical mast and a long horizontal boom, extends from the building over the water. The facility is bordered by a wooden pier or wharf in the foreground. The water in the foreground shows some ripples. The overall scene suggests a busy industrial or maritime environment.

of the area and provide green depth to soften the bold, straight lines of the structure. The cosmetic process leaves no detail untouched. The strictly utilitarian office and its adjoining wash tower for many years served satisfactorily within their tarpaper skins. Now these have rustic board and batten exteriors which are weathering in the New England tradition of unpainted board.

Architecturally and functionally, two terms which should be synonymous, the structure is well conceived and executed. Before, throughout, and after its construction the company took an added

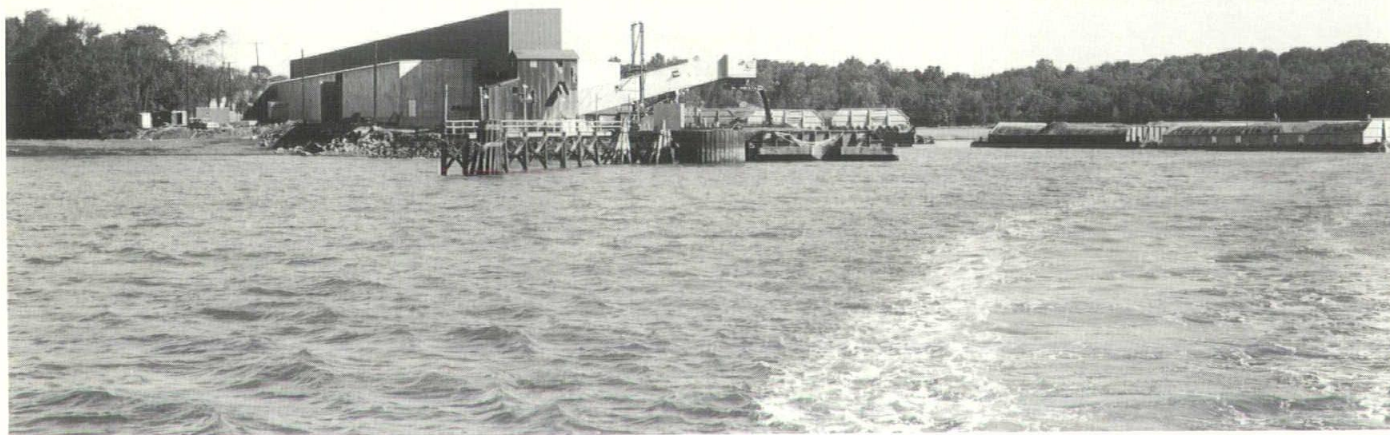
step to keep area residents informed fully about what was planned, what was happening at each step of construction, why it was being done, and what it was intended to accomplish. This enlightened approach startled some, pleased most, and made many new friends for the company. A few, apparently unsatisfiable, indicated they would like to see the company and the jobs it has provided since 1914 gone from the scene.

"The overriding purpose of our company is to keep improving our products and services for the greatest benefit of people. It is our aim to accomplish this purpose with

the utmost consideration for our employees, our neighbors, and our customers. We believe in the importance of a clean, healthy environment and intend to continue to preserve and improve our surroundings," said Robert S. Reigeluth, chairman and chief executive officer of New Haven Trap Rock.

The \$800,000 the company invested to make its Juniper Point marine terminal attractive and environmentally safe without contributing to its productivity lends credibility to his words. Still, productivity might be strengthened, too, because the employees have a better place to work. □

From the sea, as well as from the land, NHTR Juniper Point marine terminal has business-like and environmental charm.



Yale Program

A program has been instituted on a pilot basis to enable young artists to carry on their work at Yale as members of the university community, according to Dean Howard Sayre Weaver of the Yale Art School.

Known as "Research Associates in the Arts," the program provides the artist with access to Yale's resources, if these "will further his individual work." In turn, the artist agrees to carry on that work in an educational relationship with the faculty and students, including part-time teaching.

"This program is based on the potential benefit to the aspiring artist who may need the university and whose work can open the way to mutual exploration with

students and faculty, not only in art but in other departments as well.

"It is significantly different from the usual concept of the artist-in-residence who is usually well-established. While that concept will continue to be most valuable, the research associates program will involve people who are not well-known and whose work may be furthered by residence here, particularly because of the increasing range of talents and facilities necessary to exploration in the arts today," Dean Weaver said.

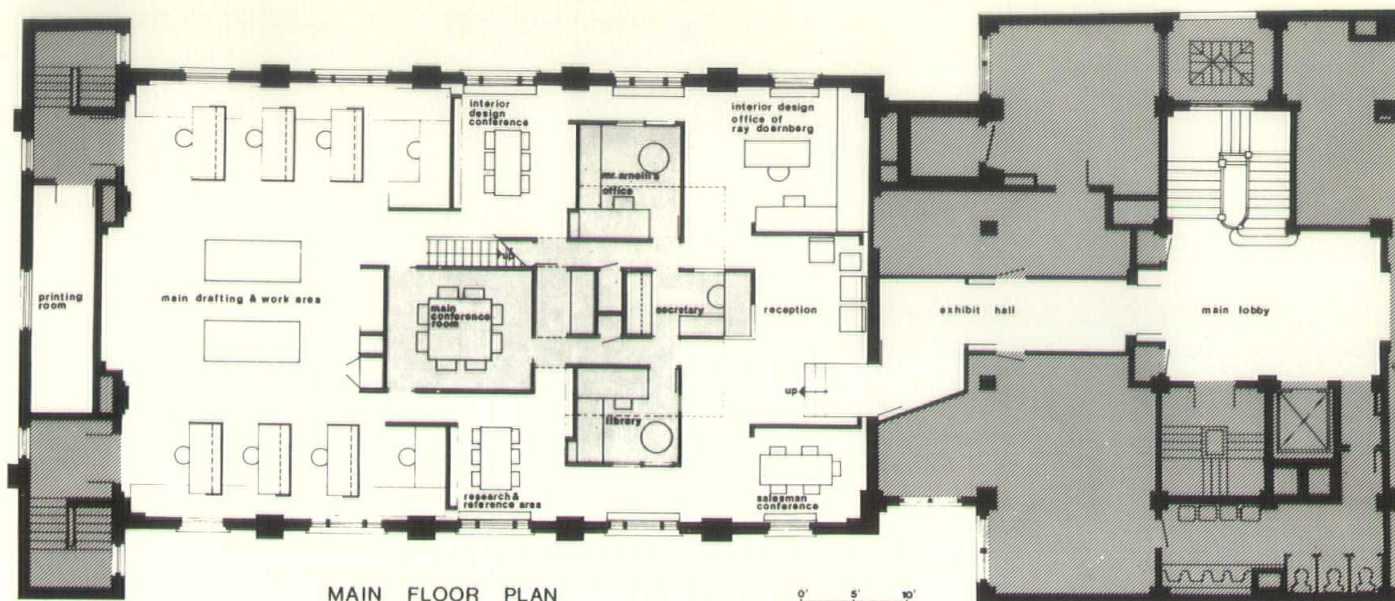
The pilot program is supported by grants from the Graham Foundation for Advanced Studies in the Arts and the National Endowment for the Arts. □

C-E Maguire Appointment

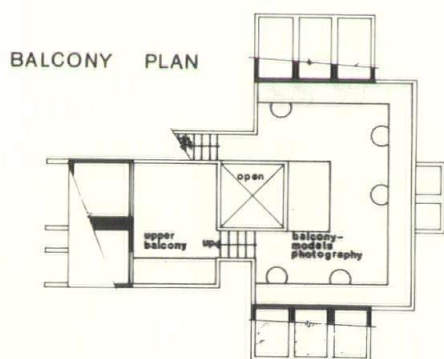
H. Robert Douglas has been named vice president and director of architecture of Charles A. Maguire and Associates, Inc., Combustion Engineering's nationwide architect/engineering division.

A specialist in health facility design, he will be responsible for the division's architectural activities in the northeast through offices in Hartford, Providence, and Boston.

Mr. Douglas is a recipient of the American Hospital Association and American Institute of Architects joint fellowship in hospital architecture, and earned his master's degree in health facility design from the University of Minnesota. □



MAIN FLOOR PLAN



BALCONY PLAN

Space Within Space New Haven, Connecticut

OFFICE OF BRUCE PORTER ARNEILL, ARCHITECTS

Elks, the biped fraternal variety, once had a seventy-by-forty-foot ballroom with a beautiful, vaulted ceiling. It was located on the third floor of LoRicco Towers, the former Adley Building on Crown Street in New Haven. To what imaginative

use could it be put, or was it to fall to the wrecker's ball?

Architect Bruce Porter Arneill, lacking in neither imagination or daring, was peering outward from his small Howard Street office

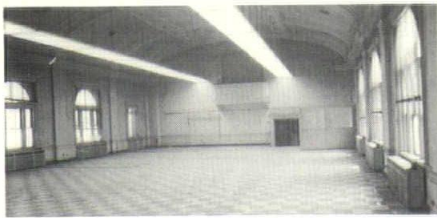
handle his growing workload of projects ranging from Colorado to Maine. It was inevitable that this unlikely space and this venture-some architect should meet and challenge each other.

"After almost a year of research on where to locate and whether to be downtown, the old dance hall got the unanimous vote of the entire office. The idea of helping to upgrade and 'redevelop' an old building was not only appealing but exciting for a group of architects. Through a lot of study, many discussions, and several juries, we agreed upon a design for our new office. This design is certainly exciting, unusual, and most effective," Mr. Arneill said.

Taking the approach of accentuating the positive, instead of just partitioning the room into various functions, it was decided to retain and preserve its beauty and integrity. The next decision was to

Free-standing center structure with balcony under original ceiling.





ABOVE: Old ballroom before conversion. RIGHT: From rear, looking across main drafting area; high pitched ceiling of conference room points upward in center.

build a modern and contrasting type structure near the center of the room. This was to be almost a house. By its location, this structure divides the room naturally into several areas while allowing the overall room to be open, obvious, and appreciated.

The center structure creates a balcony and pitched glass roofs to the offices below. It contains the main secretarial and reception area, Mr. Arneill's office, a library-conference room, a large exhibit-type conference room, and several small areas. Pitched glass ceilings over the library, main conference room, and Mr. Arneill's office provide privacy while allowing light to come in and permitting a view of the ballroom's interesting ceiling. A balcony atop the structure contains two work areas which are used for model building and photography.

Like a free-standing sculpture in the center of the spacious dance hall, the structure functionally di-

vides the room into six basic areas. Facing the entrance from the third floor hall of LoRicco Towers is the reception area. On the four "corners" of the center structure are working areas reserved for conferences with clients, research and development, and interior design. The back area, which is the largest space, is the main drafting and work room. To the rear of this is a blueprint room.

One of the four corner spaces belongs to Raymond Doernberg, an independent interior designer. He has his own practice but has worked with the Arneill firm on

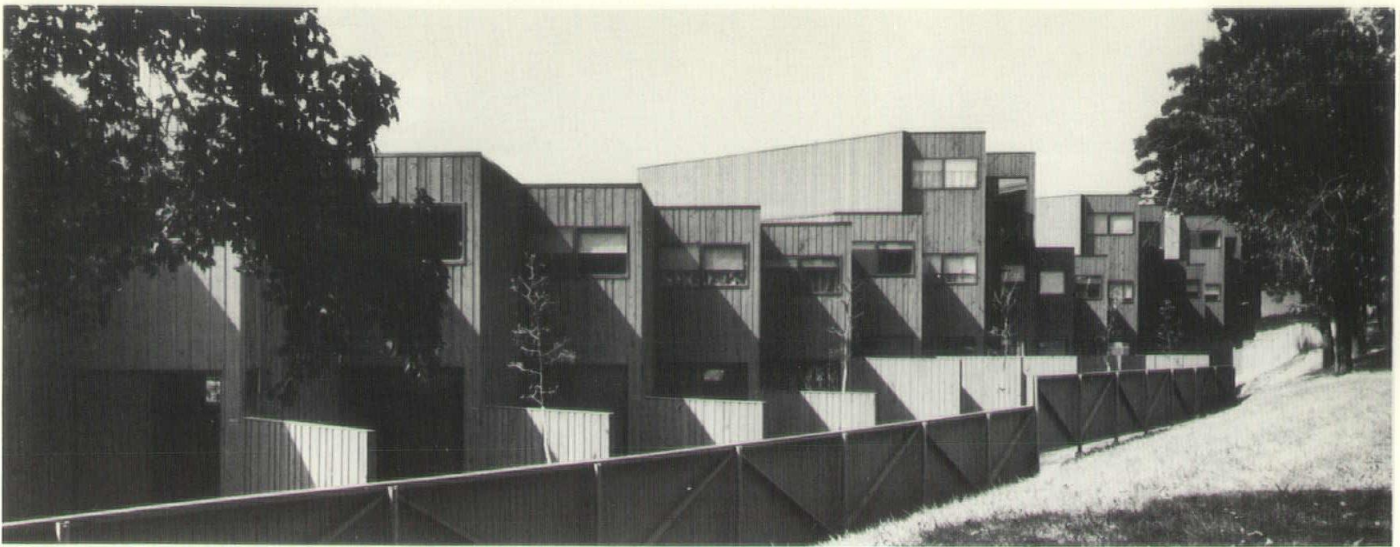
several housing projects: the \$9-million Children's Mental Health Center in Philadelphia, the \$4-million Lakes Region General Hospital, and the new Community Health Care Center in New Haven's Long Wharf area.

The drafting room is a model of flexibility to accommodate fluctuating workloads and concentrate production according to the priority schedules. Desks and partitions are designed to be moved as needed. All details have been developed carefully to combine artificial and natural lighting, forms, shapes, and

Please turn to page 18

BELOW: Pitched library roof has glass top. One of the conference-reference areas can be seen in background with another in foreground. Hanging ball lights replaced old strip fluorescents. RIGHT: Bruce Arneill's office provides privacy without concealment.





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NEWHALLVILLE HOUSING

Sheffield Manor

New Haven, Connecticut

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Structural Corporation, General Contractor

Family pride in structures and grounds is not the usual description applied to a low-income, public housing project located in the inner city. Yet such terms are frequently mentioned when referring to Sheffield Manor, a 36-unit housing group on a one-acre site in the Newhallville redevelopment area of New Haven. Edward White, executive director of the Housing Authority of the City of New Haven, has used the phrases "one of our most manageable family projects" and "a definite achievement toward providing quality family housing," when speaking of Sheffield Manor.

The project was developed by Northeastern Enterprises under the Planned Development Unit turnkey program of the city's Housing Authority. In this approach to meeting housing needs, the developer finances and builds units to Housing Authority specifications and, upon completion, the units are sold to the Authority at a previously established price.

Alden Berman Associates, Architects, New Haven, designed Sheffield Manor as two buildings, separated by a sloping retaining wall to accommodate the sloping site. Each structure comprises two efficiency apartments, six two-bedroom units, four three-bedroom units, and six four-bedroom town house units which are one story higher than the smaller apartments.

To provide privacy and individuality, each apartment unit has a separate entrance and a private rear yard, and the angular positioning of each means that no windows face each other throughout the project.

Both prior to and during construction, the architect and the developer maintained close coordination with staff members of the city agencies concerned, the contractor, and the mortgagee, New Haven Savings Bank. Mr. Berman, in addition to being the architect, is associated with Sheldon M. Liner as principals of both Northeastern Enterprises and Structures Incorporated,

the general contractor on the project. This fact greatly facilitated the work progress and maintenance of esthetic and quality standards on the complete project, since design and construction were under one management.

The buildings are finished in vertical, random-width, rough-sawn cedar siding, presenting a pleasing appearance which blends with the surrounding community. Concrete slab basement floors are finished with vinyl asbestos tile, as are the bathrooms and lavatories. All other floors, stairs, and landings are finished with red oak flooring.

At the front elevation, hand-rubbed concrete is used to form combination planters and retaining walls and the entrance steps required by the sloping elevation. Wrought iron railings, fences, and hand rails both add a decorative note and relieve the possible monotony of expanses of concrete. Ample provision is made in the site for the amenities of parking, a "tot lot," and a children's jungle gym.

The clean, sharp design and thoughtful planning which characterizes Sheffield Manor presents a sharp contrast to the stereotype of public housing in the inner city. The well-kept grounds and cared-for individual yards give evidence of the tenants' pride in their living space, which is devoid of many of the problems usually associated with large-scale institutional projects. Dedicated in August 1970, Sheffield Manor more than a year later is proving that the scattered site approach can be beneficial to both tenants and management of public housing.

Sheffield Manor has been recognized by *Architectural Record*, McGraw-Hill publication for the building design profession. It was one of only eight apartment projects selected in the nation for the award "Record Houses and Apartments for 1972."

Total cost of the project to the New Haven Housing Authority was \$819,575, a unit cost of \$22,765, for the 36-family development. Working with the architect and contractor were Daniel Gaidosz, electrical engineer, Orange; Christopher Marx Associates, structural engineering, New Haven; Anthony V. Giordano, mechanical engineer, West Haven; and Donald L. Disbrow, site engineer, Hamden. Landscaping was in charge of Donald Biondi, landscape architect for the New Haven Redevelopment Agency. □

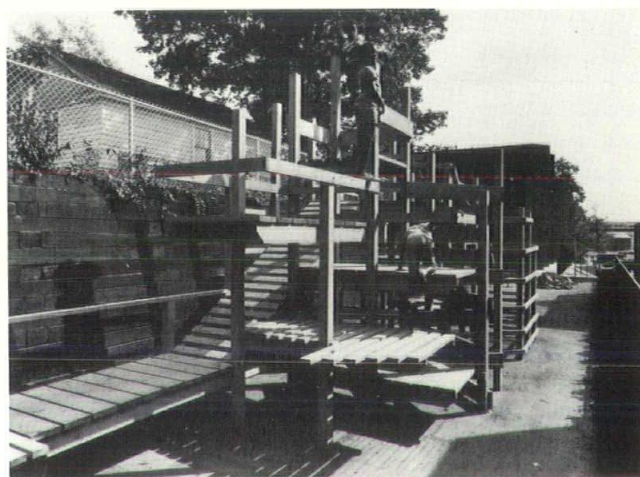
ALDEN BERMAN & ASSOCIATES, Architects, has its office in New Haven. Mr. Berman is a graduate of Pratt Institute and specializes in design and esthetics. The firm has been responsible for the design of several Planned Development Units approved by the New Haven Zoning Board and City Plan Agency.

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ABOVE: Entrances are designed for privacy and good use of space. RIGHT: Play area for children offers challenge and excitement with simple materials.



Joins Firm

William F. Moore has joined Harold Roth and Edward Saad as a partner in the firm of Roth Saad Moore Architects, 119 Sanford Street, Hamden. □

New Practice

Jack Dollard, formerly a partner in the architectural firm The Hartford Design Group, has opened his own practice of architecture at 15 Lewis Street, Hartford.

Associated with him will be Milton A. Young, Ph.D., former chief researcher with Travelers Research Corporation. The new office will include the Knox Foundation and the Knox Parks Foundation which Mr. Dollard serves as executive director.

Mr. Dollard is a graduate of Cornell and Yale Universities. He is a former member of the Simsbury Town Planning Commission and CRPA. □

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Arneill Cited

Bruce Porter Arneill, New Haven architect, created one of the thirty architect-designed homes, apartment buildings, and multi-family projects to receive awards in the 1972 Homes for Better Living Program.

The annual competition is sponsored by the American Institute of Architects in cooperation with *House & Home*, a McGraw-Hill publication, and *American Home*, a Downes Publishing magazine.

Mr. Arneill received an award of merit for his "Tree House" (*Connecticut Architect*, March-April 1972) in Wilmington, Vermont. He won a similar honor several years ago for a house he designed in Guilford.

The award was made at the national AIA convention in Houston, May 7-11, where it was exhibited. The display is now part of a worldwide exhibition tour of U. S. architecture. □

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Space

Continued from page 14

furniture. While the essential close coordination among all the staff has been maintained, each person has his own domain for concentrated, quiet work.

The house-within-a-house concept is working well, which is the final test of any architecture. While there is nothing wrong with creating great art — or architecture — in a drafty garret, it is a lot more comfortable and efficient to do it in a specially created environment shaped for its purpose.

"The concept, to which we directed our design, was to provide one major structure located strategically in the ballroom so it would create six other functional areas. Using an asymmetrical design, we developed spaces of the required size. At the same time, we created increased interest within the symmetrical and dominating volume of the ballroom," Mr. Arneill said.

It works. □

BRUCE PORTER ARNEILL, AIA, holds bachelor and master degrees in architecture from Yale and has completed additional study at Mexico City College and L'Ecole des Beaux Arts in Paris. Active in community affairs, he was chairman of New Haven's United Fund campaign in 1971.

Prototype Housing

The United Nations Centre for Economic and Social Information reports that giant ferro-concrete "mushrooms" and futuristic roof vaults are among the new shapes of progress in low-cost building in Togo, West Africa. These are the work of the UN-aided Building Research Centre at Cacavelli, near the capital, Lome.

Directed by French architect Lucien Hababow, the \$1.6 million Centre is bringing high standards and innovative ideas to Togo's housing needs, according to the report. The project is part of a world-wide program to improve living conditions in developing countries by spreading low-cost building techniques using local materials as much as possible. □

Sullivan Award

The Louis Sullivan Award for Architecture, a biennial honor for a United States or Canadian architect, has been established by the Bricklayers, Masons & Plasterers International Union. It will be administered by the American Institute of Architects.

The awards and a \$5000 prize will recognize architects whose work with masonry "exemplifies the ideals and accomplishments of one of America's greatest architects." Louis Sullivan in the late nineteenth century designed buildings in Chicago and other cities which are recognized as landmarks in architecture.

The award winner will be chosen by a five-man jury on the basis of overall architectural quality, giving emphasis to the use of masonry as a design tool and to the architect's ability to contribute through his buildings to the improvement of the man-made environment. □

Steel Awards

Closing date for the 1972 architectural awards for excellence in steel design, sponsored by the American Institute of Steel Construction, is August 26. Eligible buildings must be located in the United States, be framed with domestically produced and fabricated steel, and completed between January 1, 1970 and August 26, 1972. Details are available from AISC, 101 Park Avenue, New York City 10017. □

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Cathedral

Continued from page 6

ready to help at all times. Somewhere along the line you will decide how to build the walls, and you can go on.

Be sure the walls are high enough. It is extremely embarrassing for the young cathedral builder on opening day when people go about bumping their heads. On the other hand, if you make it too high, you may get in trouble with the zoning board. Or people

will mistake it for a high-rise apartment building. Your educated judgment will dictate that you stop the wall somewhere between these two extremes. Incidentally, it is wise to leave out spaces for doors and windows as you go along. This makes it easier to install them especially if the spaces fit the size window you select. You don't need many windows. If the inside is left rather dark it adds to the atmosphere of awe and mystery.

For the roof you will need some

long pieces of wood called "beams." These must be long enough to reach from the outside of one wall to the outside of the wall opposite, otherwise they will fall into the building. Some builders go on the bias, connecting two adjacent walls, claiming that this makes the building more stable. However, it is more likely that they are simply trying to be noticed by the professional magazines.

This is about the time the people will begin to notice your project. It is time for some newspaper publicity. It is wise to have a printed sheet telling all the important details about the building, otherwise the true facts may be distorted, and this will have a bad effect on your fund-raising program.

The Bishop, of course, has been working on this all the time, but it is important to let him know that all the funds must not be spent on materials and furnishings; a small percentage should be set aside for you so that you can relax after your labors, possibly in some foreign resort. (A return ticket, by the way, is not essential.)

If there are no roof beams of the right length in your neighborhood, don't go to the public parks with an axe in your hand. This will destroy your image in the eyes of the conservationists. Besides, it will take too long for the wood to be properly dried, and this is not one of the places to waste your

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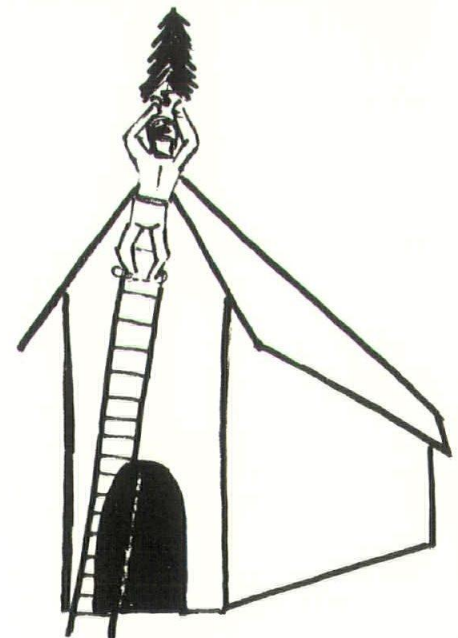
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patience. Buy the beams, if necessary, but get the roof up.

As soon as the last beam is in place, get a small evergreen and attach it to the highest point. This will bring you good luck, and also attract attention to your project.

Be sure to provide a roof which is waterproof. You will have no difficulty in obtaining advice on this point, however, as well as many other points of construction, as you go along. In fact, it should not surprise you if a citizens' committee has already been formed to assist you in the completion of the building.

After all, cathedrals don't get built every day.

Space does not permit me to go into details such as flooring, gutters, walks, pews, and sundry items.

Suffice it to say that if your imagination and energy and above all, your deep religious fervor have taken you this far, you will have no difficulty from here on out.

You may be sure that my prayers will accompany you in the entire enterprise. I only hope that, if my brief directions have helped you in any way, you will invite me to the dedication. □

Color Technology

Three courses in color technology are being offered by Rensselaer Color Measurement Laboratory at Rensselaer Polytechnic Institute. Principles of color technology is July 10-14, color technology for management July 20-21, and advances in color technology July 24-28.

Courses are under the direction of Dr. Fred W. Billmeyer, Jr., RPI, Troy, New York 12181. □

Health Display

A display of drawings, photographs, and scale models of outstanding health care facility designs will be featured at the American Health Congress meeting in Chicago's McCormick Place, August 7-10. Details are available from Paul S. Pierson, AIA, American Health Congress, 840 North Lake Shore Drive, Chicago, Illinois, 60611. □

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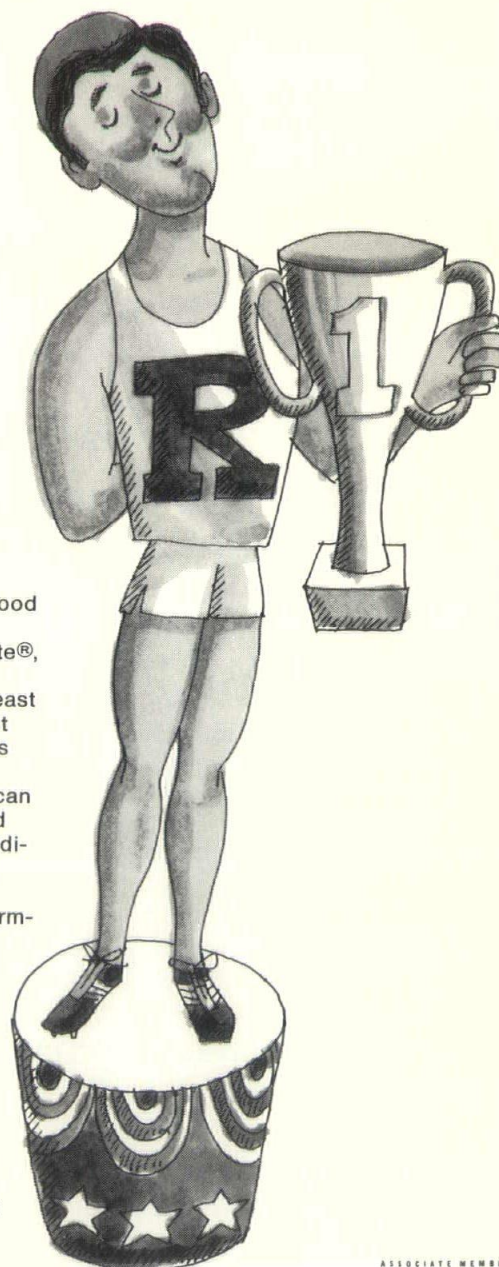
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Fellows

Continued from page 7

are Mendham High School, New Jersey; Hurlbutt School, Weston; Helen Keller Middle School, Easton; Olcott School, Greenburgh, New York; and Ridge School, Ridgewood, New Jersey.

His conceptual design for an industrialized housing system was the only one submitted by an architect to be awarded a contract for further development in the

"Operation Breakthrough" program of the U. S. Department of Housing and Urban Development. His unique system, employing prefabricated panels and utility cores, is adaptable to both new construction and the rehabilitation of existing housing units.

Mr. McNulty has been involved actively in professional affairs of architecture, and as president of the Connecticut Society of Architects he launched the organization's

first effective legislative program in Connecticut. The effort resulted in passage of a statewide statute of limitations and corporate practice bill for Connecticut architects. In 1971 he was chairman of the national AIA Urban Planning and Design Committee which planned and sponsored a national conference on new communities development. The conference results are being developed in a book to be published later this year.

Mr. McNulty served on the Governor's Committee on the Environment during 1970, and is the present chairman of the Governor's Regional Task Force on Housing for Southwestern Connecticut.

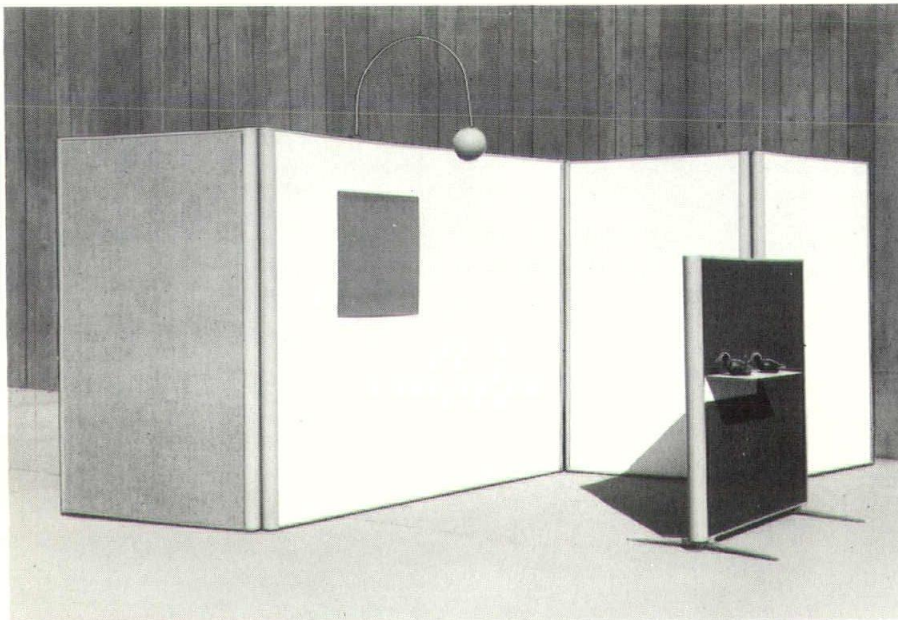
Henry Forster Miller, a principal in the New Haven architectural firm of Davis Cochran Miller Baerman Noyes, is one of the nation's most active and effective leaders in the cause of preserving and restoring significant buildings and landmarks of America's past.

He has played major roles in saving from demolition such landmarks as Norwalk's Lockwood-Mathews Mansion, East Haddam's Goodspeed Opera House, and New Haven's Atwater-Ciampolini House (*Connecticut Architect*, March-April 1970), North House, Post Office, and Public Library. In Providence, Rhode Island, he designed the Benefit Park Garden Mall in the College Hill section, a project which led to the reconstruction and preservation of the distinguished eighteenth century houses in the surrounding area.

Mr. Miller's architectural works have received many citations, including an honor award from the Connecticut Society of Architects for the Albie Booth Memorial Boys' Club in New Haven (*Connecticut Architect*, January-February 1972), and a merit award from the Connecticut Building Congress for the Beecher Road School in Woodbridge.

His designs in the school field include the Student Center Building for the University of New Haven, a master plan and five other buildings for that university,

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Some of Mr. Miller's other works include the Spencer S. Berger residence in Guilford (*Connecticut Architect*, September-October 1969), St. Augustine's Church in North Branford, Ribicoff Cottages for the elderly in New Haven, and the Yale Corinthian Yacht Club in Branford.

As one of eight citizen appointees to the State Commission on Housing, Mr. Miller helped to prepare a report to Connecticut's Governor making recommendations for combating housing problems in the state. He served in New Haven as a member of the Architectural Review Committee of the Citizens Action Committee.

Selection of the Fellows was made by a jury composed of Willis N. Mills, FAIA, North Chatham, Massachusetts, chairman; Robert

H. Levison, FAIA, Clearwater, Florida; George E. Kassabaum, FAIA, St. Louis, Missouri; William B. Wiener, FAIA, Shreveport, Louisiana; Dean F. Hilfinger, FAIA, Bloomington, Illinois; F. Carter Williams, FAIA, Raleigh, North Carolina; and John L. Wright, Seattle, Washington. □

Moves Office

The office of Caswell Cooke, Architect has moved to 554 Chapel Street, New Haven. □

Address Changes

When you change your address, advise *Connecticut Architect* promptly to ensure receiving all copies of the magazine. Please give your former address *and* new address, including zip code. Send this information to: Circulation Department, CONNECTICUT ARCHITECT, Box U, Guilford, Connecticut 06437.

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University Theater

The new University of Connecticut experimental theater, a fine arts facility, opens the door to the theater of the future, according to Jerry Rojo, its designer. It is a theater laboratory where dramatic arts students and faculty can experiment in their field, much as their counterparts in physics and chemistry conduct research in their labs across the campus at Storrs.

University of Connecticut staff members and students designed and built the theater which is said to be the first permanent environmental installation on a United States college campus. Professor Rojo of the school's department of dramatic arts created the concept. Associate Professor of architecture Richard E. Swibold followed through to transform the idea into a blueprint.

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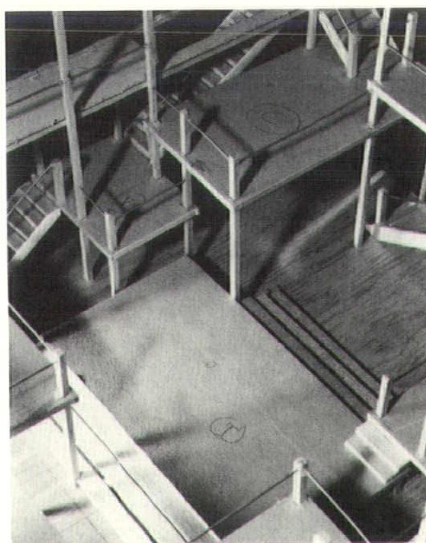
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installed in the university's former arena theater and accommodates about 125 persons. The playhouse is thirty-eight feet square and twenty-two feet high. It encloses a system of platforms and balconies at various heights, with stairways leading to several levels. The system is completely exposed and everyone in the audience can see everything.

The designers used timbers and black steel hardware. The timbers are finished with clear veneer so the woodgrain shines through. Seats are portable wood benches, upholstered with thick carpeting for comfort. The balconies are similarly upholstered.



Theater model.

The theater offers actors and directors unique opportunities to establish close rapport with one another in the dramatic environment. Unlike conventional theaters which "house" theatrical events, the new facility will become an "organic part of each production."

While the platforms, balconies, and stairways are fixed, each director can change the "shape" of the room as he designates any or all of the areas for acting or audience use. One director might choose to locate the actors on the lowest platform and the audience in the balconies, or another could choose to bring the audience and performer into confrontation in a single space. There are infinite variations.

The theater cost only \$4000. According to Jerry Rojo, the use of student, staff, and faculty resources for design and construction cut outlays to a fraction of the usual costs for such a facility. He estimated that it would cost \$30,000 to duplicate the theater, not including the cost of a building to house the installation. □

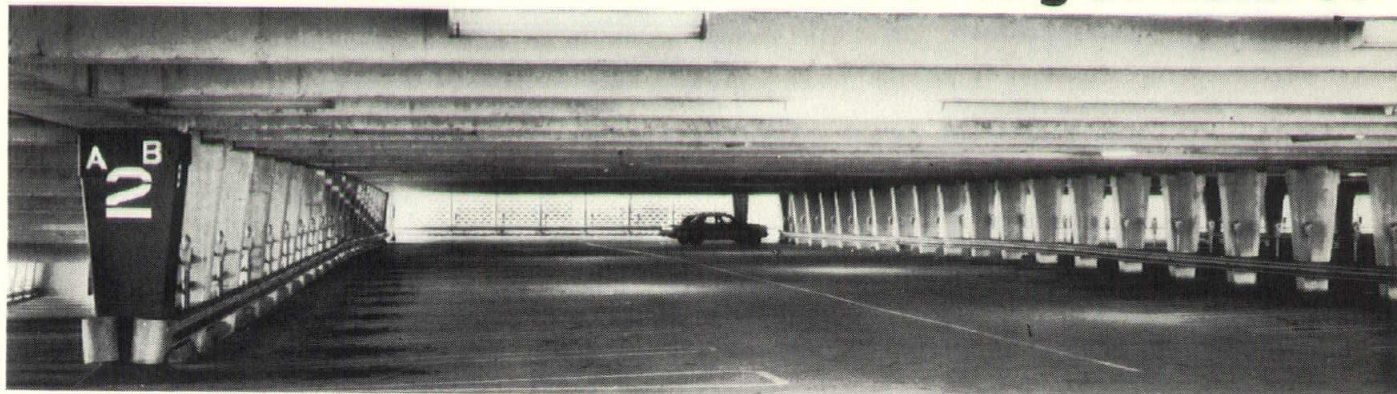
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